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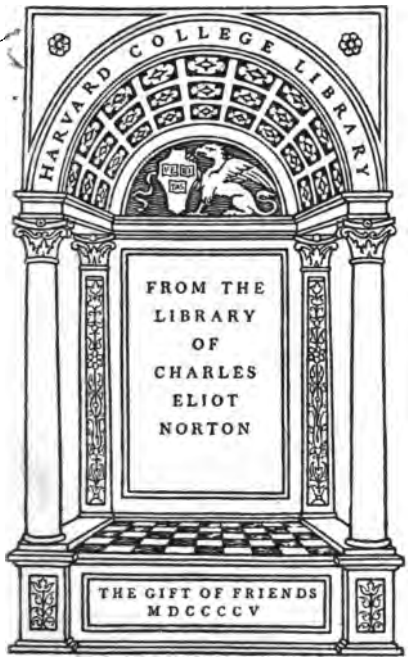
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Catalogue of An Exhibition of Japanese Prints

At the Grolier Club
Twenty-nine East Thirty-second St., N. Y.
April, 1896

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NOTE.

THE first exhibition of Japanese prints was held at the rooms of the Grolier Club, No. 64 Madison Avenue, in the month of April, 1889, seven years ago, when it was attempted, I believe, for the first time in this city, to show something of the history and development of the art of colored printing from wood-blocks in Japan.

The interest in Japanese colored prints since that time has been steadily increasing, and there are several collectors who devote a share of their attention to this branch of Japanese art.

The object of the present exhibition is to bring together a few notable examples of twelve masters of the Ukiyoye school whose designs are handed down to us in prints.

It is much to be regretted that Iwasa Matahei, the acknowledged originator of the Ukiyoye, or the popular pictures, is not represented in this exhibition, owing to the impossibility of securing an example of his works in prints.

Moronobu, of Hishikawa family, was the first Ukiyoye painter to introduce the artistic book illustrations; and it is to him perhaps more than others that the art of wood-engraving came to be regarded as one of the fine arts in Japan. He was originally a designer for dyed robes and em-

broideries, and formed his style after Matahei, whom he admired greatly, when he began to draw for wood-engraving.

Masanobu, of Okumura family, a close follower of both Moronobu and Kiyonobu, of Torii family, was the originator of Beniye (Beni—"Extract of Carthamus"), pale rose color, and also of the Ukiye, a name given to the prints which were printed with special effort to give a great perspective distance. His portrait of the popular story-teller Tukai Shidoken, who had his stand on a platform within the temple ground of Asakusa, is one of the most notable examples of his works. His designs are mostly printed in three colors—namely, black, pale green, and pale rose. The Urushiye, or lacquered prints, were also introduced during his time.

Harunobu, of Suzuki family, a pupil of Shigenaga, was distinguished as the originator of the Adsumaye or Nishikiye, which were printed from five or six blocks. He was a strong, proud artist, and he never painted portraits of actors, considering it as beneath the dignity of his art. Among his most popular examples are the portraits of Onami and Ohatsu, two beautiful girls who danced on a festal occasion in the sixth year of Meiwa at the temple of Benten of Yushima, of Osen of Yanaka tea house, and of Osuji of Asakusai. His pupil Shiba Kokan, who was known as Harunobu the second, was the first to introduce copper engraving into Japan. He also painted in oil, which he learned to use from a Dutch painter at Nagasaki.

Koriusai, of Isoda family, also a pupil of Shigenaga, and a great admirer of Harunobu, was a noted artist of his time.

Shunsho, of Katsukawa family, is considered by many to be the most successful depictor of actors in costume, and his narrow single sheet portraits of actors have been much admired by native connoisseurs for the lifelike drawing and harmony of coloring. He made his reputation by his portraits of five actors in the characters of the five gay sports.

Kiyonaga, of Torii family, was undoubtedly the greatest artist of that famous family, and he is considered by some as the greatest among the designers for colored prints. The examples of his works are notable for the purity of tones and the graceful lines of drawing. He devoted his personal attention to the engraving and printing of his designs, and he succeeded in printing the transparent effect of robes and in producing the delicate shadings in the coloring of dresses.

Shuncho Koyekawa, perhaps a pupil of Shunsho, and a close imitator of Kiyonaga, was a designer of colored prints, and his works are graceful in drawing.

Yeishi Hosoda, a pupil of Kano Yeisen, and afterward of Riubunsai, made designs for color prints after the Torii style, and also after Utamaro and Hokusai style. The colored prints of beauties and geishas were very popular in his day.

Utamaro, of Kitagawa family, a pupil of Toriyama Sekiyen, was the most popular and greatest designer of colored prints of his time. He also, like the great Harunobu, never painted a portrait of actors, saying it was beneath his art. He was a man of strong character and of independent thought. He was severely reprimanded by the Shogun's government for his suggestive illustra-

tion of the history of the famous Taiko, and he was put into prison for another offence. Among his famous prints, his caricature of the play of Ohan Choyemon is perhaps the most famous, and the book of his pictures of birds, printed in colors and with embossing, is the most striking example of his works.

Toyokuni Utagawa, a pupil of Toyoharu, was a famous designer of theatrical pictures, as well as book illustrator. Some authorities attribute to him the introduction of the colored prints in two colors—purple and black. He was especially noted for his skill in depicting actors' portraits.

Hokusai Katsushika, a pupil of Shunsho, was the most prolific designer of colored prints and book illustrations. Among the most noted examples of his works, a set of five sheets, illustrating five of one hundred ghost stories, was greatly admired. His Mangwa was highly esteemed, and his landscapes were also much admired.

After many years' hard work he established his great reputation, and he was honored by the Shogun's command to paint in his presence.

Hiroshige Ichiriusai, a pupil of Toyohiro, was one of the most noted Ukiyoye painters, and his landscapes of fifty-three stations of the Tokaido, the celebrated places of the Capital, and the hundred views of Yedo, were popular and much sought after even in his own time. H. S.

CATALOGUE.

*

HISHIKAWA MORONOBU.

1 MORONOBU.

Incident of an historic battle; black and white.

2 MORONOBU.

Domestic scene — man and woman; black and white.

3 MORONOBU.

Three girls; black and white.

4 MORONOBU.

Girl and man; black and white.

5 MORONOBU.

Lady and maid in library; black and white.

OKUMURA MASANOBU.

6 MASANOBU.

Man with sacred ox; black ground and white lines.

7 MASANOBU.

Young lovers.

8 MASANOBU.
Girls reading manuscript.

9 MASANOBU.
Girls reading manuscript.

10 MASANOBU.
Girl standing, with a bamboo stick.

11 MASANOBU.
Young girl sitting on her bed.

12 MASANOBU.
Group of girls; uncut triptych.

13 MASANOBU.
Young man playing a flute.

14 MASANOBU.
Woman closely draped.

15 MASANOBU.
Group of women; triptych.

SUZUKI HARUNOBU.

16 HARUNOBU.
Goddess with mythical elephant; dated 1765.

17 HARUNOBU.
Two girls reading a scroll.

18 HARUNOBU.
Girl by the shore.

19 HARUNOBU.
Girl ascending stairs.

20 HARUNOBU.
Boy and girl playing battledore and shuttlecock.

21 HARUNOBU.
Girl looking out at the moon.

22 HARUNOBU.
Young woman in the snow.

23 HARUNOBU.
Mother and child reading.

24 HARUNOBU.
Young girl and servant walking in the street.

25 HARUNOBU.
Figure of a man.

26 HARUNOBU.
Two girls and young man caught in shower.

27 HARUNOBU.
Group on a veranda.

28 HARUNOBU.
The cock-fight.

29 HARUNOBU.
Young man in disguise before two girls at a window.

30 HARUNOBU.
Boy leading *musme* on horseback.

31 HARUNOBU.
Girl and servant adjusting sandal.

32 HARUNOBU.
Woman reading a scroll.

33 HARUNOBU.
Two girls peeping by a fence.

34 HARUNOBU.
Two divers on a beach.

35 HARUNOBU.
Girl playing with a ball.

36 HARUNOBU.
Girl bleaching cloth.

37 HARUNOBU.
Mother and child by a riverside.

38 HARUNOBU.
Two girls in the rain.

39 HARUNOBU.
Young lovers walking in the snow.

40 HARUNOBU.
Two girls reading and smoking on a balcony.

ISODA KORIUSAI.

41 KORIUSAI.
Girl playing *tsuzumi* and companion playing *samisen*.

42 KORIUSAI.
Woman and two attendants.

43 KORIUSAI.
A fancy picture—three figures.

44 KORIUSAI.
Group of five girls.

45 KORIUSAI.
Standing figure with sword.

46 KORIUSAI.
Woman and child.

KATSUKAWA SHUNSHO.

47 SHUNSHO.
Actor—male figure in snow.

48 SHUNSHO.
Lady standing.

49 SHUNSHO.
The actor Ichikawa as Hokaibo (beggar priest).

50 SHUNSHO.
Two actors—male and female.

51 SHUNSHO.
Actor with a fan.

52 SHUNSHO.
Actor with lantern.

53 SHUNSHO.
Lovers parting; two prints.

54 SHUNSHO.
Two actors.

TORII KIYONAGA.

55 KIYONAGA.
Group about a carrying chair—river and hillside in background; black and white.

56 KIYONAGA.
Woman with attendants.

57 KIYONAGA.
Group, one with *samisen*.

58 KIYONAGA.
Group of young women.

59 KIYONAGA.
Two ladies and maid servant with box and lantern—night scene.

60 KIYONAGA.
Lady in street costume, with two attendants carrying an umbrella.

61 KIYONAGA.
Four girls with pink caps at temple gate.

62 KIYONAGA.
Two actors in foreground with chorus behind.

63 KIYONAGA.
Lady and servant walking in the street.

64 KIYONAGA.[1]
Boy writing.

65 KIYONAGA.
Girl on balcony watching young man.

66 KIYONAGA.
Young lovers reading a letter.

67 KIYONAGA.
Court lady and attendant.

68 KIYONAGA.
Family walking near a river.

69 KIYONAGA.
Lady, two girls, and a boy.

70 KIYONAGA.
Three ladies, one with a *samisen.*

71 KIYONAGA.
Three women and a man walking in the fields.

72 KIYONAGA.
Two ladies, girl and boy, and attendant with umbrella.

73 KIYONAGA.
Three women, and man carrying a child.

74 KIYONAGA.
Three girls on a balcony.

75 KIYONAGA.
Three women gathering flowers in a field.

76 KIYONAGA.
Four women coming from a temple.

77 KIYONAGA.
Two women and a man approaching a temple in the snow.

78 KIYONAGA.
Groups in a garden; diptych.

79 KIYONAGA.
Youth serenading three girls.

80 KIYONAGA.
Lady and two attendants.

81 KIYONAGA.
Fête of the cherry blossoms; triptych.

KOYEKAWA SHUNCHO.

82 SHUNCHO.
Girls about to embark.

83 SHUNCHO.
Man and woman.

84 SHUNCHO.
Two girls under an umbrella.

85 SHUNCHO.
Three women near a temple.

86 SHUNCHO.
Three women and two girls.

87 SHUNCHO.
Women gathering flowers.

HOSODA YEISHI.

88 YEISHI.
Figures at a booth by rice-fields.

89 YEISHI.
Three girls near rice-fields.

90 YEISHI.
Woman at her toilet.

91 YEISHI.
Two girls, one holding a *samisen*.

92 YEISHI.
Three women and two girls walking under lanterns.

93 YEISHI.
Girl reading a letter.

94 YEISHI.
Woman trying on a dress.

95 YEISHI.
Girl making tea.

96 YEISHI.
Three graces — plum, bamboo, and pine.

97 YEISHI.
Girl writing on a fan.

98 YEISHI.
Girl sitting.

99 YEISHI.
Seven girls at edge of a stream; diptych.

100 YEISHI.
Girls in a boat and on the shore; triptych.

KITAGAWA UTAMARO.

101 UTAMARO.
Woman in summer costume.

102 UTAMARO.
Kintoki and mother.

103 UTAMARO.
Three girls in fancy dress.

104 UTAMARO.
Mother playing with child.

105 UTAMARO.
Girl with *samisen*.

106 UTAMARO.
Man and woman under an umbrella.

107 UTAMARO.
Girls under a wistaria arbor.

108 UTAMARO.
Woman and child.

109 UTAMARO.
Girl with umbrella embarking.

110 UTAMARO.
Mother and child looking into basin of water.

111 UTAMARO.
Young women at the toilet.

112 UTAMARO.
Girl with green umbrella.

113 UTAMARO.
Girl holding spray of flowers.

114 UTAMARO.
Girl and man lighting lantern.

115 UTAMARO.
Mother and child.

116 UTAMARO.
Portrait of Toyo.

117 UTAMARO.
Two women looking at a picture roll.

118 UTAMARO.
Girl with a book.

119 UTAMARO.
Girl reading a book.

120 UTAMARO.
Festival of storks; triptych.

121 UTAMARO.
Women on a bridge; triptych.

122 UTAMARO.
Girls in a tea-house; triptych.

123 UTAMARO.
Seven goddesses, with Fuji in the distance; triptych.

124 UTAMARO.
Wedding procession; triptych.

UTAGAWA TOYOKUNI.

125 TOYOKUNI.
Girl in rain reading a love letter.

126 TOYOKUNI.
Lady carrying *sake* cup.

127 TOYOKUNI.
Girl under an umbrella.

128 TOYOKUNI.
Man on bench, four girls standing by him.

129 TOYOKUNI.
Actors in male and female characters; two-sheet picture.

130 TOYOKUNI.
Woman seated near *hibachi.*

131 TOYOKUNI.
Women and child at a bath-house; triptych.

132 TOYOKUNI.
Groups of women, one man seated; triptych.

133 TOYOKUNI.
Interior scene; groups of women, one man standing; triptych.

134 TOYOKUNI.
Groups of women, one alighting from a chair; triptych.

KATSUSHIKA HOKUSAI.

135 HOKUSAI.
Mother and child.

136 HOKUSAI.
Three ladies; *surimono;* lady arranging flowers; *surimono.*

137 HOKUSAI.
Landscape with mountains.

138 HOKUSAI.
Tea house at Yoshida.

139 HOKUSAI.
Two ladies and a man near the Uyeno temple gate.

140 HOKUSAI.
The Uyeno temple balcony, with five girls.

141 HOKUSAI.
Two women in pensive mood.

142 HOKUSAI.
October, one of the twelve months series.

143 HOKUSAI.
November, one of the twelve months series.

144 HOKUSAI.
December, one of the twelve months series.

145 HOKUSAI.
Storks and pine.

146 HOKUSAI.
Rice gatherers.

147 HOKUSAI.
The wave.

148 HOKUSAI.
Celebration of October full moon.

149 HOKUSAI.
View of Fuji-san from beneath Monnen bridge, Fukagawa.

150 HOKUSAI.
View of Fuji-san from bank of river Tama in Bushu.

151 HOKUSAI.
View of white cap of Fuji-san; thunder storm below.

152 HOKUSAI.
View of Fuji-san from Tago-no-ura on the Tokaido.

153 HOKUSAI.
View of Fuji-san from Suruga dai Yedo.

154 HOKUSAI.
View of Fuji-san from Go-hiaku Rakan Temple.

155 HOKUSAI.
View of Fuji-san from Tsukuda-jima.

156 HOKUSAI.
View of Fuji-san from Senju, in the province of Bushu.

157 HOKUSAI.
View of Fuji-san from Umezawa in Soshu.

158 HOKUSAI.
View of Fuji-san from Hodogaya on the Tokaido.

159 HOKUSAI.
View of Fuji-san from Enoshima in Soshu.

160 HOKUSAI.
View of Fuji-san from Tago-no-ura.

161 HOKUSAI.
View of Fuji-san from Egiri in Sunshu.

ICHIRYUSAI HIROSHIGE.

162 HIROSHIGE.
Bird and pine.

163 HIROSHIGE.
Bird and flowers.

164 HIROSHIGE.
Man on raft — snow scene.

165 HIROSHIGE.
Men near pavilion.

166 HIROSHIGE.
View of Shirasika on the Tokaido.

167 HIROSHIGE.
Benten Temple at Susaki.

168 HIROSHIGE.
Asakusa Temple in snow.

169 HIROSHIGE.
Matsuchi hill, Yedo, after snowfall.

170 HIROSHIGE.
Asûka hill, Yedo, in the springtime.

171 HIROSHIGE.
Shirasika on the Tokaido; Daimio procession.

172 HIROSHIGE.
Sun shower, Fuji-san in the distance.

173 HIROSHIGE.
Fishing by moonlight.

174 HIROSHIGE.
Island house, snow scene.

175 HIROSHIGE.
Procession crossing bridge.

176 HIROSHIGE.
People crossing bridge in rain.

177 HIROSHIGE.
People entering temple, snow scene.

178 HIROSHIGE.
Street scene, moonlight.

179 HIROSHIGE.
Strolling players, moonlight.

180 HIROSHIGE.
Arashiyama near Kyoto.

181 HIROSHIGE.
Bird's eye view.

182 HIROSHIGE.
Typhoon.

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